



# PERIDANCE CAPEZIO CENTER

**New York's Premier Dance Center**

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## **CERTIFICATE PROGRAM COURSE CATALOG – Ballet/Contemporary Track**

**2010-2014**

*Artistic Director, Igal Perry*

*Director of Development, Yarden Ronen*

*Certificate Program Coordinator, Cheryl Copeland*  
*Certificate Program Assistant Coordinator, Eryn Renee Young*

**Peridance Capezio Center**

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### **Ballet**

#### Ballet V

##### **Course Description**

This advanced ballet class brings a fresh and open approach to the study of traditional ballet vocabulary. The class aims to challenge the dancer and eloquently fuses the different elements of ballet, from correct placement and alignment to the utmost in technical execution, coordination, musicality and phrasing. Students will not only be able to advance technically, but will learn to move more freely and to dance with grace and confidence.

*- Igal Perry – Fall 2010, Spring 2011, Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014, Fall 2014*

#### Ballet IV

##### **Course Description**

This class is designed for students who are proficient in most of the ballet vocabulary and wish to work on building strength, clarity and phrasing while maintaining correct classical technique. Emphasis is put on the full expression of the torso, in its changes of weight, levels and propulsion in space. Class begins at the barre and builds from simple exercises to the more complex. Center work includes colorful segments of movements with varied tempos and rhythms.

*- Alexandre Proia – Spring 2011, Fall 2012, Spring 2013*  
*- Peter Brandenhoff – Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014*  
*- Liza Kovacs – Fall 2010, Spring 2011, Fall 2011*  
*- Stuart Loungway – Fall 2012, Spring 2013, Fall 2013, Spring 2014*  
*- Francois Perron – Fall 2012, Spring 2013*  
*- Breton Tyner-Bryan – Spring 2013, Fall 2013, Spring 2014*

#### Ballet III

##### **Course Description**

Proper placement and technique will be taught to keep the body healthy and dancers will learn how to prevent common injuries. The class work is inspired by the philosophies of Bournonville, Vaganova and Balanchine. The brain as well as the body will be challenged, while keeping a close eye on the individual dancers' needs.

*- Dorit Koppel – Fall 2010/Spring 2011, Spring 2012, Fall 2013*  
*- Diana Warren – Spring 2011, Fall 2011, Spring 2012, Spring 2013, Fall 2013, Spring 2014*  
*- Graciela Kozak – Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014, Fall 2014*  
*- Jamie Salmon – Fall 2013, Spring 2014, Fall 2014*

#### Ballet II

##### **Course Description**

The class focuses on musicality, correct biomechanics and an organic approach that demystifies the technique of classical ballet. This approach is stress-free, low-pressure, and fun! Ideal for the modern and jazz dancer.

*- Jose Traba – Fall 2013*

##### **Course Description**

This course is appropriate for those who are re-commencing ballet training or those who want to clarify their technique. Barre exercises will be explained in detail in order to develop strength, stamina, and good line. The center work will be demonstrated in a way to give the student a clear idea of the correct execution for each step. The class is logical and progresses systematically,

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often with a weekly theme. The body directions in the center, and the arabesque positions correspond to the Cecchetti method.

- *Kathryn Sullivan – Spring 2013*

### **Course Description**

Jamie Salmon's class is dedicated to the physical, mental and artistic development of the dancer and student whether novice or professional. Her passionate, 'hands on' approach with physical and verbal guidance in a nurturing, and positive environment where she draws from her professional training in the Cecchetti, Russian, Balanchine and Bournonville techniques, bringing out the finest qualities in each individual student.

- *Jamie Salmon – Fall 2013*

### Women's Ballet Technique

#### **Course Description**

Women's Ballet Technique is an advanced-intermediate level class that provides a Vaganova-based syllabus, with an emphasis on strong kinetic flow, epaulement, aplomb, musicality and an increasing complexity of ballet technique vocabulary with which participants are previously acquainted. There is an increased emphasis on pirouettes; allegro work; and artistry and performance elements.

- *Christie Partelow – Spring 2012*

- *Stuart Loungway – Fall 2012, Fall 2013*

- *Breton Tyner-Bryan – Spring 2013, Fall 2013, Spring 2014*

### Men's Ballet Technique

#### **Course Description**

Men's Ballet Technique is designed with an emphasis on the proper conditioning of the body necessary to accomplish the vocabulary generally associated with male-oriented, virtuoso ballet technique. Syllabus will emphasize petit allegro, turns, grand allegro and other "pyrotechnic" steps that are required of the male dancer in classical and contemporary repertoire. An introduction to the aesthetic of *ballon* is provided, as well a deeper understanding and approach to plie and the utilization of core muscles employed while executing steps en l'air.

- *Stuart Loungway – Fall 2012*

### Pointe II

#### **Course Description**

This advanced-level pointe class requires that participants possess a demonstrated command of the ability to dance en pointe. The focus of the class will be placed upon proper execution of footwork, weight transference, petit allegro, and turns. Students will be challenged by combinations and exercises that grow in their complexity and will periodically be introduced to variations from the classical and contemporary canon, in order to reinforce and support their understanding and grasp of skill-sets utilized while working en pointe.

- *Christie Partelow – Spring 2012*

- *Stuart Loungway – Spring 2012, Fall 2012*

- *Breton Tyner-Bryan – Spring 2013*

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### Pointe I

#### **Course Description**

An intermediate level pointe class that begins to move away from the barre and into the center, focusing on balance and strength.

*- Nora Cotter – Spring 2011*

### Pre-Pointe

#### **Course Description**

An introductory pointe and footwork class for the beginner level that focuses on strengthening the ankles and metatarsals and preparing for more advanced footwork.

*- Liza Kovacs – Fall 2010*

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### **Contemporary**

(Due to the various styles found in Contemporary dance, each instructor has provided his or her own course description.)

#### Contemporary V

##### **Course Description**

In my technique class, we will spend time together investigating and experimenting with the body. With an aperture open to the limitless potential inside each of us, we work through both traditional and non-traditional movement patterns luxuriating in our curiosities, testing our own hypotheses, and hopefully, finding some truth. The vocabulary makes strong reference to principles of Laban and Bartenieff, elements of classical ballet and release technique, and lots and lots of wiggling. In a warm environment, we free ourselves to take risk, value both our talents and our restrictions, and celebrate being part of a community. The class stacks upon itself, and culminates in a lengthy phrase that is friendly to the mind and feels great on the body. You will sweat, a lot.

*- Chris Masters – Spring 2014*

##### **Course Description**

Class is a super physical sensation-based articulation of form via improvisation, imagination and heavily nuanced set material. Class begins with filtering our formal techniques with an active creative practice that encourages trust and choice-making. We will take ownership of our unique eccentricity, beauty, and darkness. We will cultivate the permission to reveal, explore, and revel in the effort and joy. We will gather to regenerate, discover, challenge, and applaud. We will dance via little physics and loud ways; sweat and move until we cannot.

*- Kendra Portier – Spring 2014*

#### Contemporary IV

##### **Course Description**

Brice's class is a fusion of European and American contemporary. The class encourages students to explore the movement with organic and emotional intentions and pushes the physical boundaries of the body. Approaching the work with risk, athleticism, abandon, breath, weight, focus and intention; His choreography emphasizes a high degree of physicality and input from the dancers, encouraging them to execute the movement with specificity, focus and passion.

*- Brice Mousset – Spring 2012, Spring 2013, Fall 2013*

##### **Course Description**

Class draws its inspiration from contemporary, modern- jazz, or ballet training. We start with a pre warm-up in the centre, which is directly inspired by Yoga, in order to loosen the body and prepare it for the ballet barre. Once at the barre, I work on a mixture of classical technique as well as upper body movement. The class then leads to a piece of set choreography where the dancers will challenge their technique, their understanding of space, and their own interpretation. The class is for dancers to test, challenge, and better their ability to follow the given combination with accuracy and precision, but without losing their personality in the process or the quality that makes each one of them unique. Essentially, the class is the place where you experiment new ways of using your body- new ways of thinking within your body for a better understanding of your dancing.

*- Manuel Vignouille – Spring 2013, Fall 2013, Spring 2014*

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### **Course Description**

Class begins calm. Initially a series of soft repetitive contemporary movements allow the dancers to gently warm up as they find their center and the connection to the ground. Still utilizing "Classical Modern Technique" these motions consider natural physical placement but encourage to extend ones technical range, though never compromise the safety of the body. The "Stretch and Strength Study" is Yoga-inspired and heavily influenced by Mr. Steele's Pilates Certification. It preserves the dancers health in that it creates balance by opposing the over use of certain muscle groups therefore maintaining or restoring correct skeletal alignment and ultimately granting a longer dance career. Mr. Steele's phrases range from intense and expressive to athletic or fluid and musical while their composition will always surprise with constant directional, tempo and level changes.

*- Oliver Steele - Fall 2013, Spring 2014*

### **Course Description**

Course Description not available

*- Bryan Arias – Fall 2013*

## Contemporary III

### **Course Description**

The class begins with dynamic flooring sequences, using the floor as a tool to explore efficiency and clarity of movement, warming the body while encouraging a sequential, articulated physicality. The initial phrases then build to seamlessly bring the dancers into standing movements that aim to stabilize and continue the body's connection with the ground. Following is a final phrase that explores the complex coordination between forceful initiations, speed and the retention of a supple and resonant expressivity.

*- Adam Barruch – Fall 2011, Spring 2012, Fall 2012*

### **Course Description**

This class is a physical and emotional rendering of form. Utilizing the choreographic and conceptual techniques developed in Shannon Gillen + Guests (SGG), the class begins by generating heat, working towards awakening the nervous system, skeletal muscles, and modes of awareness. Re-training and supporting healthy alignment will be essential as we traverse surprising and challenging landscapes of size, direction, tone and texture. These classes will build into long and complex phrasework drawn from the company's latest research, giving participants access to SGG's process and the opportunity to dig deep into the resources of the body. Sweat, surprise and full-bodied ardor awaits.

*- Shannon Gillen – Fall 2012*

### **Course Description**

His contemporary barre work combines the strength of classical ballet with the length and awareness of contemporary warm-up. After the barre work, the dancer's body will be well stretched and prepared for class. As in the center he focuses on fluidity, alignment and danceability. These exercises will build the dancer's center stronger and the dancers will be challenged with speed, agility, urgency as well as technical strength. The class aims to get the energy high, exploding with such a sense of control that after every class the dancer will be ready to embrace the upcoming day.

*- Korhan Basaran – Spring 2012*

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### **Course Description**

The class begins with a warm-up incorporating elements of yoga, movement improvisation, and core strengthening. This is designed to wake up both the mind and the body of the dancer, asking them to make creative choices with their bodies but also to strengthen and improve integral parts of the body i.e. the core and the spine. The class then moves into across the floor exercises exploring different elements of dynamics, levels, and expansion. These exercises usually evolve into working with a partner as well incorporating weight-sharing, touch, and contact. Finally, the class learns different samples from the repertory of Gregory Dolbashian's company.

*- Gregory Dolbashian – Fall 2012, Spring 2013, Fall 2013, Spring 2014*

### **Course Description**

Bennyroyce's well-rounded training at Juilliard combined with his rich experience as a freelance artist has cultivated his dancing with an impassioned sense of movement and incomparable physicality. He applies his experiences to his class and designs it to flow through the spectrum of contemporary movement technique and creative improvisation. The class begins with a center warm-up consisting of exercises that focus on breath, core strength, and total body awareness. It is then followed by movement phrases that explore the quality and direction of movement in space. The latter part of the class encourages imagination in thought and movement via creative improvisation. By connecting all of these important elements, the dancer becomes a true artist and achieves a heightened level of movement experience that is sure to resonate through one's work and daily life.

*- Bennyroyce Royon – Spring 2013*

### **Course Description**

Class is divided into three parts. The first consists of an initial heating of the body followed by the development and physical education of the elements of contemporary modern dance exercises. The second part consists of exercises and small sequences joining diagonal elements of technique and style. The third part consists of choreography which deepens the study of technique, style, and musicality.

*- Michele Oliva – Spring 2013, Fall 2013, Spring 2014*

### **Course Description**

Through a combination of yoga, guided improvisational states, a touch of bodywork and several simple, full-bodied tasks, we will build heat in the body and bring awareness to the layers of skin, bone, and muscle. We will fluctuate several times between improvised qualitative studies and technically calculated center floor exercises with the hope of riding a balance between raw spontaneity and clarity and precision. Phrase work will be spatially expansive and explore dynamic range. We will attempt to seamlessly blend qualities of boundless risk with polished moments of very specific virtuosity.

*- Christina Robson – Spring 2014*

## **Contemporary II**

### **Course Description**

This course consists of development of proper performance training. Emphasis is placed on further technical development, greater awareness of Contemporary fusion styles, and more profound execution of dynamic/rhythmic choices within movement phrases.

*- Max Stone – Fall 2010, Spring 2011, Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014*

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### **Course Description**

With an intense focus on musicality, technique and a moving from one's center, Kristin's class begins with a fusion of contemporary technique and yoga-inspired warm-up. She then shifts into techniques that offer dancers time to hone in on their balance, feet, plie, extension and core - all the while paying specific attention to the music. This way the dancers can begin to become present in the room as well as in their bodies. It is important to be a conscientious and mindful dancer. Giving attention to these qualities will produce a more successful dancer and overall artist. Kristin's movement strives to explore both explosive and free vocabulary. Strength and grace are both sought after and encouraged depending on the music chosen for the specific combination.

*- Kristin Sudeikis – Fall 2012, Spring 2013, Fall 2013, Spring 2014*

### **Course Description**

Diego's class starts with a warm up designed to reinforce body alignment, balance, strength, stretch, and technique. Following the warm up, is a series of across the floor exercises consisting of turns and jumps in combination. Finally, original choreography is taught in which musicality and expression are emphasized along with good technique. Diego's style is formed through a combination of different techniques of ballet, jazz, and contemporary dance. He calls his musical theatre work "Contemporary Theatre" and his lyrical work "Urban Lyrical".

Diego believes in a holistic, individualized approach to teaching. Each student is evaluated individually and held to his or her own standard regardless of body type. A student can have all the potential in the world but, without the eagerness to learn and expand, the potential never reaches the kinetic realization. As a teacher, Diego motivates each student to become the best dancer they can be.

*- Diego Funes – Spring 2014*

### **Course Description**

Julia teaches a contemporary class, a fusion of different styles. My focus is to find an organic way of moving and at the same time challenge your technique and find your maximum range of movement.

*- Julia Ehrstrand – Fall 2013, Spring 2014*

## Contemporary I

### **Course Description**

Jana's class can be described as highly physical and technical. The warm up focuses on the body as a whole and in motion, with emphasis on building strong technique as a base to support freedom in any style of dance. Her movement phrases can be fast and percussive or lyrical and fluid, but always technically challenging. Her philosophy: dancers will improve technically and grow artistically when given proper guidance and the freedom to express their unique individuality.

*- Jana Hicks – Fall 2010, Spring 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014*

### **Course Description**

While working from a strong jazz base and ballet technique, the goal of contemporary movement specific to this class is to create versatility in the dancer by fusing genres and finding real forms of expression. Focuses are on finding/breaking alignments, non-traditional floorwork, musicality,

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performance qualities and strength/dynamics. The class begins with a technically-based warmup, trains students in leaps/turns progressions and ends with combinations that incorporate movement pulled from a number of different styles.

– *Ashley Carter – Fall 2012, Spring 2013, Fall 2013, Spring 2014*

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### **Modern**

#### Horton

##### **Course Description**

In Horton class, dancers can expect the following: for every muscle of the body to be lengthened, all spatial planes and movement levels to be utilized, the torso as the origin of motion, throwing, swinging, flinging, and off-balance movement will be developed. This is done through various series, lengthy exercise patterns, falls, turns, balance series, combinations, and jumps.

- *Milton Myers – Fall 2010, Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014*

#### Limon

##### **Course Description**

This Limon class is based on the key elements of the Humphrey/Limón Tradition by combining a strong technical base with a focus on musicality and efficient use of energy. The body and mind are trained within the entire spectrum of dynamics - rebound, suspension, flow, tension, and release. A sense of weight and power is achieved through the constant interplay with/against gravity - fall and recovery. The classes aim to give dancers a humanistic approach to movement that is rhythmically based and highly kinetic, encouraging freedom and individuality in movement.

- *Alan Danielson – Fall 2011, Fall 2012*

#### Graham

##### **Course Description**

The class begins with floorwork - including bounces and breathing, strike extensions on three and six, lyric contractions, deep stretches developed from the percussive contractions, leg and foot flexing and pointing, spirals around the back, back extensions, preparation for falls (side, sitting, and split), and knee work. Breath, contraction and release, spirals, and the use of the back will be emphasized as the various exercises are evolved and the basics mastered.

- *Marnie Thomas – Fall 2011, Spring 2012*

- *Raphaelle Kessedjian – Fall 2012, Spring 2013, Fall 2013, Spring 2014*

#### Taylor-Style Modern

##### **Course Description**

Drawing on technical rigors from Graham, Horton and Cecchetti this class will introduce and challenge students to apply their skills and performance training to the myriad varieties of movement vocabularies found in the dances created by Paul Taylor. Starting with floorwork and progressing through the full dynamic range of movement, phrases drawn from repertory works are used to build technical facility, versatility, intent behind movement and spatial awareness.

- *Richard Chen See – Fall 2012, Spring 2013, Fall 2013, Spring 2014*

#### Introductory Modern Dance

##### **Course Description**

Brown's technique class draws on the Evidence vocabulary, which is a fusion of dance forms from the U.S., the Caribbean, and West Africa. The students will learn exercises that focus on alignment and increasing ones' physical range. Rhythm and liberation of the spirit are also critical components to the class.

- *Ron Brown – Fall 2012, Spring 2013*

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### Advanced Modern Dance

#### **Course Description**

*- Marlena Wolfe – Fall 2013, Spring 2014*

### **Body Conditioning**

#### Yoga

#### **Course Description**

This is a fusion class combining different Yoga sources, such as Ashtanga and Iyengar, Tai-Chi Chuan, as well as developmental physical techniques from dance and sport. The class focuses on developing mobility of the skeletal structure and spine in order to stimulate the organ systems, helping practitioners develop psycho-physical self-awareness. The class begins with a gentle meditative kinetic warm up introducing postures, progressively increasing the pace time through dynamic sequences, and ending with a deep relaxation.

*- Cesar Lopez – Fall 2010, Fall 2013, Spring 2014*

*- Amy Pivar – Fall 2012*

#### **Course Description**

This class invites students to an uncharted physical and spiritual journey into their true essence. Incorporating asana into a creative flow of breath and movement YOGEA reinterprets spiritual traditions and meditation practices from all over the world for the needs of the modern individual. Focusing on breath extension, energetic and anatomical alignment and revolving around a relevant esoteric theme the class spirals students into varying sequences that cultivate a nimble mind and a lucid body, promoting flexibility, stimulating glands, soothing the nervous system and invoking an appreciation and joy for life. The class starts with valuable breathing practices and tools for creative visualization that help students tune in and create space for unleashing their creative potential. A fluid warm up leads them into a series of postures that generate heat, open ligaments, joints, and tendons for a deep practice and anchors students into their divine blueprint. The class culminates with a well-rounded blend of stabilizing standing postures, invigorating back-bends, detoxifying twists, de-cluttering hip-openers and winds down with introspective forward bends and soothing inversions. A brief relaxation or creative visualization closes the sacred circle of urgency and remembrance in gratitude and reverence, acknowledging the interdependence of all."

*- Antonia Katrandjieva – Spring 2014*

#### Gyrokinesis

#### **Course Description**

This class is an innovative system of exercise that incorporates other movement principles from Yoga, dance, gymnastics, swimming and Tai Chi. Gyrotonic® and Gyrokinesis® stretch and strengthen muscles while simultaneously stimulating connective tissues in and around the joints of the body by using circularity, spiraling and undulating movement. You will educate the body to utilize harmonious movements and cultivate energy flow with synchronized breathing patterns, creating a spherical and three-dimensional awareness.

*- Naoko Moriyama – Spring 2011, Spring 2013*

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### Floor Barre

#### **Course Description**

The focus of this class is to further develop and deepen one's understanding of the principles of the skills basic to all movement studies such as dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and spatial awareness. To this end, we will explore alignment with an emphasis in anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit.

*- Anabella Lenzu – Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013*

### Stretch

#### **Course Description**

This Yoga based stretch class is excellent for gaining flexibility and general body awareness. The class is conducted in a calm meditative atmosphere, which is created by the dynamic yet relaxing effects of breath awareness. Students are encouraged to turn their attention inward while concentrating on a comprehensive series of exercises. A strong emphasis is placed on lengthening the hip flexors and expanding the spine so as to promote healthy alignment.

*- Nina Buisson – Fall 2012, Spring 2013, Fall 2013*

#### **Course Description**

This active and deep stretch class is excellent for gaining flexibility and body alignment. Throughout a series of interlacing exercises, students will focus on lengthening the hip flexors, spine, and hamstrings so as to develop healthy body awareness. This class also focuses on the importance of breathing, relaxation, and the relation between mind and body.

*- Diego Funes – Spring 2013, Spring 2014*

### Pilates

#### **Course Description**

This Pilates course is designed for the intermediate to advanced levels' dancers. The purpose of this course is twofold: through learning Pilates exercises, the students will gain the strength of core muscles, such as Transverse Abdominals, Internal Oblique, External Oblique, Rectus Abdominus, Diaphragm, and Iliopsoas Major, and will learn the importance of maintain the neutral spinal position and diaphragmatic breathing, in order to improve their dance techniques and maintain the healthy joint functions in the body. In addition to learn the classic Pilates exercises which invented by Joseph Pilates, the students will learn the core principle of Pilates exercise that includes core stability, hip differentiation, diaphragmatic breathing, scapulae stabilization, and neutral pelvis/spinal position.

*- Yuki Hasegawa – Spring 2013, Fall 2013, Spring 2014*

*- Tracy Ryan – Fall 2013, Spring 2014*

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### **Other**

#### Physical Theater Investigation

##### **Course Description**

Antonia is an internationally acclaimed Dance Theatre scholar, director, choreographer and yoga teacher who explores the parallel realms of dance and theatre and their spiritual roots in the ritual and the sacred. Her hybrid art bridges ancient wisdom and new consciousness, tradition and modernity, the self with the source. She explores the human body as an infinite fertile resource of changing metaphors and insights, the body as a reservoir of infinitely nestling spheres.

- *Antonia Katrandjieva – Spring 2011*

#### Gaga

##### **Course Description**

This class will introduce students to the Gaga movement language developed by Israeli choreographer Ohad Naharin that is used to create complete fluidity in the body. Gaga deepens dancers' awareness of physical sensations, expands their palette of available movement options, enhances their ability to modulate their energy and engage their explosive power, and enriches their movement quality with a wide range of textures.

- *Danielle Agami/Arielle Freedman – Fall 2011*

#### World Jazz

##### **Course Description**

This class originates from Latin Roots with attention to worldly dance styles and emphasizes the importance of fluidity through instinctual, organic and sensual movements. A thorough warm-up awakens the senses through awareness of the breath and body alignment.

- *Cecilia Marta – Spring 2012*

#### Hip Hop

##### **Course Description**

This course will offer a mixture of different hip hop street style dances including how to use the correct feeling and expression behind every move. The choreography is largely influenced by the party/club dances of the Old and New school, Popping, Locking, and Breakin'. This is a high energy class with an emphasis on fun, flava, and attitude. Class breakdown: warm up focusing on grooving, stretch, technique breakdown/drilling and combination.

- *Tweetie – Spring 2014*

### **Workshops and Rehearsals**

#### Rehearsal

##### **Course Description**

In this course students gain the experience of working in a professional rehearsal environment while learning choreography by master choreographers.

- *Marlena Wolfe for Robert Battle – Spring 2012, Spring 2014*

- *Sidra Bell – Spring 2011, Spring 2012*

- *Charlotta Ofverholm – Spring 2012*

- *Manuel Vignouille – Fall 2012*

- *Enzo Celli – Spring 2013*

- *Bryan Arias – Spring 2013*

- *Michele Oliva and Francesca Dario – Spring 2014*

- *Jesse Zaritt – Spring 2014*

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### Workshop

#### **Course Description**

Helen Pickett's workshop will teach students the Forsythe-based improvisation methods, called "modalities", which are about 30 movement concepts, such as shearing, collapsing, folding, and matching. Once you improvise ways of moving your body in the different modalities, they become "reminder tools," giving you a whole new set of ideas to use to trigger movement variation or invention.

*- Helen Pickett – Fall 2011, Fall 2012, Spring 2013, Fall 2013*

### Workshop

#### **Course Description**

Charlotta Öfverholm's class is formed by her background both as a highly technical dancer and as an actress and former DV8 Physical Theatre member. It starts with a physical and technical warm up with both floor work and barre, followed by choreographic phrases and variations where dynamics change from powerful to more lyrical movements.

*- Charlotta Öfverholm – Spring 2012, Fall 2012*

### Workshop

#### **Course Description**

I structure technique classes as laboratories where physical possibilities are explored with exactitude and freedom, specificity and abandon. In order to prepare the body for movement research, each class begins with practices that activate a sense of availability. We find ways to let go of tension, fixed habits and perceptual/intellectual rigidity. Improvisational and choreographed exercises help us to find softness, openness, clarity and length in our bodies. Phrase work allows us to research how to utilize physical states and forces such as continuous motion, spiral/rotation, sequential articulation and momentum. Throughout the class, we will encourage each other to embrace and extend our physical capacities as empowered, confident movers. Technique class will also be a place of critical thinking. The material we study exists to nourish our creative bodies/minds, challenging us to re-articulate/re-imagine our relationships to codified movement systems.

*- Jesse Zaritt – Spring 2012*

### Workshop

#### **Course Description**

Manuel's class draws inspiration from various experiences throughout his career, including contemporary, modern, jazz, and ballet training. The class starts with a pre warm-up in the centre, directly inspired by Yoga, in order to loosen the body and prepare it for the ballet barre, which works on a mixture of classical technique, as well as a lot of upper body movement. The class leads up to a piece of set choreography where the dancers will challenge their technique, understanding of space, and their own interpretation. The class is designed for dancers to test, challenge and better their ability to follow the given combination with accuracy and precision, without losing their personality in the process, or the quality that makes each one of them unique. Essentially, class is the place where you experiment new ways of using your body- new ways of thinking within your body for a better understanding of your dancing.

*- Manuel Vignouille – Spring 2012*

### Workshop

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### **Course Description**

A unique master class inspired by Hubbard Street Dance Chicago's May appearance at the Joyce Theater. Hubbard Street choreographer and former dancer Robyn Mineko Williams will lead students in a challenging week-long series of Hubbard Street repertoire, including several selections from the programs to be performed at the Joyce.

*- various – Spring 2013*

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### **Non Studio Classes**

#### Certificate Program Seminar

##### **Course Description**

This course is lead in an open discussion format focusing on topics relating to future dance careers. Topics include: resume building, portfolio development, nutrition, injury prevention, core strengthening and networking techniques.

- *Marlena Wolfe – Fall 2010, Spring 2011, Fall 2011, Spring 2012, Fall 2013*

#### First Year Seminar

##### **Course Description**

Course description not available.

- *Marlena Wolfe – Spring 2014*

#### Voice I-IV

##### **Course Description**

The voice class focuses on individual attention to vocal health and technique as well as performance requirements and musical expression. The first part of class consists of exercises for proper placement of the voice, strength, flexibility, and range, while the second half applies this technique to repertoire. Exercises are designed to learn vocal freedom and the importance of body support, breath management, resonance, articulation, and musical phrasing. Many singing styles will be covered, such as theatre, jazz, and pop, with an emphasis on appropriate audition material. Students also study ensemble technique, specifically the ability to hold a musical harmony part and blend vocally in choral work. Movement is incorporated to ensure that ensemble performers can dance and sing simultaneously.

- *Bettina Sheppard – Spring 2012, Fall 2012, Spring 2013*

##### **Course Description**

Voice students will study the fundamentals of singing technique in preparation for auditions and work in musical theater. Skills will include matching pitch, breath control, and musicianship principles like note and rhythm reading. A basic understanding of music theory and sight-singing will also be included. To prepare students for future work in musical theater chorus, ensemble techniques are also included like singing in harmony and intonation. A small repertoire of potential audition pieces will be shared and practiced throughout the year. As part of this process, each student will pick one specific piece to work on for their own auditions and will present them in front of the class for a masterclass workshop as a way to prepare for auditions. The course will culminate in a final ensemble work where the students will create a short scene with song and dance and perform it during the end of semester showcase.

- *Fahad Siadat – Fall 2013, Spring 2014, Fall 2014*

##### **Course Description**

The basis of this class is that song and dance are powerfully linked. Students will work on freeing their creativity, energy and emotions along with their voices in order to find their most empowered, authentic vocal expression. The class will also deepen their connection to the music that they dance to. It is her intention that each dancer will walk away from her class having the skills and tools to sing in any professional situation they might find themselves in. The class is appropriate for any singer at any level of ability or experience.

- *Ellen Weiss – Fall 2011*

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### Career Preparation & Development

#### **Course Description**

Part 1: Become a dancer who gets noticed! Delivering a memorable performance during an audition or even just in class can be the key to getting hired and being called for future projects. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a positive atmosphere in the audition, and to develop a winning work ethic. Part 2: Thinking is a practice. This is an introduction to using creative and critical problem-solving strategies to address some of the challenges facing the everyday life of students, artists and business people. As dance artists, sometimes the realities of life can seem like insurmountable obstacles to achieving our dreams. I will introduce some very simple principles for “thinking analytically” to help us recognize habits we want to keep or change, assessing perspectives on circumstances beyond our control, and devising personal strategies for turning obstacles into building blocks for a future we cannot predict. I will use my own life and career to provide real-life examples of challenges to be analyzed and “solved” by the participants in class.

- Ariane Reinhart & Richard Chen See – Spring 2013

### Solo Performance Studies

#### **SPS I - Course Description**

This introductory course is designed to begin developing each student’s skills as a performer in dance. The primary goal of the course is to focus on the individual and to jumpstart and, more so, refresh his/her commitment to becoming a better performer with each opportunity he/she is given to perform in dance, whether on or off stage. Each student should have the affirmed understanding upon the completion of this course that constant exploration of how to become a better performer is the responsibility of all dancers, performers, and artists for the duration of their careers in the art form. Therefore, the work done inside and outside of the classroom for this course is the petri dish that the participating students can use to begin realizing their growth as performers and as professional artists. The course relies heavily on individual participation during class time for lectures and class discussions, preparing and rehearsing the Main Projects, as well as fulfilling roles as a part of the audience and feedback panel for the Main Projects. Outside of the classroom, individual participation is required for readings, maintaining a journal on lectures and class discussions, and for the preparation and rehearsal of the Main Projects. The Main Project accounts for 50% of each student’s grade for the course and gives each student the hands-on opportunity to investigate, enhance, and eventually begin to craft his/her skills as a performer. When a student presents his/her Project, the remainder of the class will serve as an audience, with each student in the audience using his/her practical observation and analysis skills to participate in the discussions and provide critical feedback to his/her peer. This feedback panel will provide each student with the knowledge and awareness of how to find more possibility in his/her skills as a performer and will provide the tools necessary to develop and evolve in additional presentation and performance opportunities of the Main Projects, giving each student a simulation of what it’s like to work as a professional artist.

- Marlena Wolfe – Fall 2013

#### **SPS II - Course Description**

The primary goal of Solo Performance Studies (SPS) is to focus on the individual and exercising his/her commitment to becoming a better performer with each opportunity he/she is given to perform in dance, whether on or off stage. This section is designed to continue developing each student’s skills as a performer in dance as kickstarted in SPS I. Each student is walking into this

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course with the affirmed understanding that constant exploration of how to become a better performer is the responsibility of all dancers, performers, and artists for the duration of their careers in the art form. The work done inside and outside of the classroom for this course is the petri dish that the participating students can use to keep realizing their growth as performers and as professional artists. The course relies heavily on individual participation during class time for lectures and class discussions, creating, preparing, rehearsing, and ultimately performing the Main Projects, as well as fulfilling roles as a part of the audience and feedback panel for the Main Projects. Outside of the classroom, individual participation is required for readings, maintaining a journal on the process for the Main Projects, as well as for the creation, preparation, and rehearsal of the Main Projects. The Main Project accounts for 85% of each student's grade for the course and gives each student the hands-on opportunity to continue to investigate, enhance, and craft his/her skills as a performer. When a student presents his/her Project, the remainder of the class will serve as an audience, with each student in the audience using his/her practical observation and analytical skills to participate in the discussions and provide critical feedback to his/her peer. This feedback panel will provide each student with the knowledge and awareness of how to find more possibility in his/her skills as a performer and will provide the tools necessary to develop and evolve in additional presentation and performance opportunities of the Main Projects, giving each student a simulation of what it's like to work as a professional artist.

*- Marlena Wolfe – Spring 2014*

### **SPS III - Course Description**

This course is designed to develop each student's skills as a performer in dance. The primary goal of the course is to focus on the individual and provide each student with the necessary feedback to enhance and develop his/her artistic expression as well as ascertain the channels through which to project this voice, making it accessible to and successfully received by an audience. As a performer, each student will have the opportunity to explore, define, enhance, and eventually craft his/her skills through research, lecture, class discussion and, most importantly, by means of his/her Main Project (see below). As an audience member, each student is expected to use his/her practical skills, such as research, observation, and analysis, to participate in class discussion and provide critical feedback to his/her peers, which will serve as the base for further understanding and exploration for all. This course requires a hands-on approach, meaning that each student will be expected to gain the knowledge and experience necessary to achieve the goal of the course through direct and constant participation, work inside and outside of the studio, and while completing his/her Main Project. In this class, the studio is the stage and students will acknowledge as well as respect the space as such.

*- Marlena Wolfe – Spring 2013, Fall 2013*

### **Music for Dance**

#### **Course Description**

Music for Dance has the following goals: to expose students to music they probably have not heard and are unlikely to seek out on their own, particularly contemporary "classical" music; to alert students to a diverse range of music to which they may choreograph; to give students the chance to participate in music making; to mark out the possible relationships which can be found between music and dance when presented together in concert; and to pull apart the compositional construction of musical pieces in order to consider what musical structuring ideas might be profitably applied by choreographers to making dances.

*- Toby Twining – Fall 2012*

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*- Allen Fogelsanger – Fall 2012*

### Movement Analysis

#### **Course Description**

This course is an introduction to basic anatomy and Laban and Bartenieff based knowledge contextual to dance practice, knowledge of tools available to analyze movement through Laban Movement Analysis (LMA)'s concepts of Body, Efforts, Space and Shape. Classes include a movement component.

*- Liza Kovacs – Fall 2011*

### Dance History

#### **Course Description**

This introductory course examines the basic skeleton of dance history with an emphasis on your origins as a dancer, performer and mover. My hope is that the sampler I am able to present in this class will pique your interest in further exploring your roots. Dance forms have developed as a result of their history, their cultural context, and the individual genius of the choreographers and dancers that have carved out the extensive history of our art form. The goal of this course is to encourage you to investigate the origin and inspiration for the dance that moves you.

*- Stevie Oakes – Fall 2011*

#### **Course Description**

Why, where, when and how do people dance? How does our past dancing inform our present? This course seeks to place dance historically throughout culture while becoming acquainted with the diverse community of artists from around the world that shape our moving history.

*- Tymberly Canale – Fall 2013*

### Dance Criticism

#### **Course Description**

This introductory course examines the wide variety of issues and topics in dance – how we watch, decipher, view through various lenses, research, write about, relate to other art and so much more. By viewing filmed and live performance, reading reviews and available scholarship, and exploring New York City's resources, we will aim to expand our definition of dance. The goal of this course is to encourage you to investigate your relationship to dance and cultivate a sense of openness and sensitivity to the wide variety of topics related to the performative art.

*- Stevie Oakes – Spring 2012*

#### **Course Description**

Dance Criticism is designed to familiarize the student with the many diverse types of dance and develop a language in which to discuss specific attributes. The class will survey Classical, Jazz, Modern, Contemporary, World Folk, Butoh, Performance Art & Dance-Theater forms of dance.

*- Anabella Lenzu – Spring 2014*

### Performance Development

#### **Course Description**

In this class students will learn about various performance qualities, efforts, and how to characterize and improve their performance.

*- Bronwen Carson – Spring 2012*

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### Improvisation I-IV

#### **Course Description**

This class will teach students how to spontaneously create movement using various movement generation methods such as use of dynamics, speed, and level change. Students will be encouraged to push their imagination beyond personal boundaries to find their own unique artistic choreographic voices. Contact improvisation will be introduced in creative group explorations.

- *Francesca Harper – Fall 2011, Spring 2012*

- *Michelle Mola – Fall 2010, Spring 2011*

#### **Course Description**

Over the course of the semester this class will examine improvisation in relation to movement creation, performance skills, experiential anatomy, and compositional/choreographic thinking. Students will be guided to develop their own unique movement vocabulary, to study practices that activate presence, to find ways of making coherent and spontaneous choices in a performance context, to understand the body's systems (skeletal, muscular, fluid) through movement exploration, and to create instant choreographies - learning how movement can be structured in relation to time, space and other bodies.

- *Jesse Zaritt – Fall 2012*

#### **Course Description**

The course will be a step by step progression of the fundamentals of improvisation. It will start by having the students become more familiar with their bodies through isolating each individual part. From there they will translate that research to how their body moves in space; going up and down/across the floor, around other bodies, etc. They will experiment with sensation and mobility in time and space, through each task and idea.

- *Bryan Arias – Spring 2013, Fall 2013*

#### **Course Description**

Course Description not available

- *Daisuke Omiya – Spring 2014*

### Composition

#### **Course Description**

In this introductory course, concepts of time, space and energy will be introduced and explored. Additionally, students will utilize a variety of source material for generating their studies. They will draw from visual art, theater, music, film and literature along with internal inspiration such as personal memories, histories, and experiences. Students will explore how to translate the personal into an experience to be shared with viewers and how to craft the external source material to make it distinctly their own. They will create solos, duets and group studies, in order to explore ideas with a variety of scale and perspective. By creating structured studies, students can use boundaries to broaden their exploration of movement creation. Students will strive to be daring, uninhibited dance makers, who will challenge themselves to reach beyond the surface and create surprising, inventive, individual ways of expressing their ideas with movement. Through improvisational movement exercises, choreographic assignments, class showings and critical dialogue, students will create and expand their artistic toolkit and stimulate their individual creative voice. Assigned readings, performances, written work, and class discussions will

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encourage a broad understanding of contemporary choreography and the contexts from which dances emerge, and develop deeper critical and analytical skills of observation and articulation.

*- Tymberly Canale – Fall 2012*

### **Course Description**

This course is an introduction to the elements of the art and craft of making dances, namely, movement invention and development, use of space, use of time, cohesive distinctive structure, expression, context, intent, use of music, and individual vision. Students will create short studies in response to class assignments and learn to look at their own and others' work critically and to articulate verbally their responses. The pursuit of individual creativity and skill development will be equally emphasized, and the interplay between them encouraged.

There will be an informal workshop showing presenting the best of the students' studies at the end of the term. Date and time will be announced later.

The goals of this course are 1) to give the student a basic hands-on understanding of the elements of dance composition as well as the ability to verbally articulate these concepts in discussion of others' works, and 2) to nurture and reveal the unique artist in each student.

*- Pat Catterson – Spring 2014*

## Stagecraft

### **Course Description**

This course will give the student an introduction to the artistic, technical, and production related elements that come together to execute a fully realized dance concert. As part of the two-year professional training program, this course is geared toward giving the dance student an understanding of and appreciation for all the work that goes on around them by the production team. As an introductory course, it is understood that most dance students will have little or no previous knowledge in the subject matter. Topics to be covered include: the production team personnel, the rehearsal process, the performance space, the technical schedule, technical stage elements, stage management, production management, lighting design, sound design, video design, scenic design, and props design. The course will be organized into classroom lectures and practicum assignments. All students will be required to sign up to work on either a production in November or January in the Salvatore Capezio Theater to assist in the areas of stage management, lighting, audio, wardrobe, or front-of-house duties.

*- Brant Thomas Murray/Meghan Rose Murphy – Fall 2013*

## Anatomy

### **Course Description**

The purpose of this course is to introduce students to human anatomy and to provide an understanding of how that pertains to dance, giving students the opportunity to apply the knowledge to themselves. Emphasis is placed on the basics of gross anatomy.

*- Leigh Schanfein – Fall 2013*